THE HAGAN.

Description of the Theatre Now Under Construction at Tenth and Pine.

The perspective view of the Hagan, the new theatre now building at the southeast corner of Tenth and Pine streets, is shown by the accompanying sketch. The house will be completed and opened in December, probably in Christmas week, by the Hagan Opera House Company, of which Mr. O. L. Hagan is president and treasurer. The management will be that of Havlin and Hagan.

While beauty of construction and decoration has been secured, equal attention has been given to the comfort, convenience and safety of the patrons. Safety particulary was sought after, and on first floor alone the house will have 84 feet of exits, every foot of which can be thrown open by the pressure of a single electric button, of which there are four different locations. Then there are two outside escapes and two stairways with railings. By the arrangement of the seats people already seated do not have to be constantly rising to allow late comers to pass or to accommodate those who want to go out between acts.

The accompanying sketch shows a most handsome exterior. The building will be five stories in height, surmounted by a tower on Tenth and Pine streets 150 feet high. In this tower will be placed an immense clock, showing the time through four large illuminated dials. As can be seen, the building will be of pressed brick with stone trimmings. The number of bricks required is remarkable, over 2,000,000 being used in the construction, all laid in cement. This is accounted for by the fact that the walls are all very heavy, 26 inches thick, interior as well as exterior. The face of the house will be on the Tenth street side, while the Pine street side will be devoted to business purposes. On Pine street there will be five store-rooms and 55 offices, with an elevator entrance in the centre, the elevator to be run by electricity. The business side, however, will be entirely separated from the theatre, being divided by a 6-foot area way. The entrance to the theatre will be from both Tenth and Pine. The support of the tower is directly on the corner, with large entrances on either side of it. Entering, the patrons of The Hagan will walk over a floor laid with Mosaic tiling, while just ahead will be seen two solid marble staircases, uniting on a turn and ascending to the balcony. The lobby will be 23 feet long, 40 feet wide and 40 feet high, and surmounted by a glass dome.

The auditorium will be frescoed from top to bottom, and the decorations will be the finest that can be bought. The seats will be of the most modern and costly patterns, being rated at $9.50 to $10 each. The boxes will be 14 in number, two grand ones and one large box on either side on the first and second floors, with a large box spanning these on the third floor. These boxes will be of the lightest material possible consistent with strength, large pillars and ungainly railings being avoided. The draperies and decorations will be of the richest description. In addition there will be beautifully upholstered sofas in all parts of the theatre. There will be several suits of rooms for the use of ladies, a parlor and reception-rooms, an interior room and a toilet room, the latter supplied with several stationary wash-stands, with hot and cold water. There will also be a gentleman's lounging and smoking room. To the south of the entrance will be a luxurious office for the comfort of the manager, and beyond this apartments for the employes.

On the stage the greatest improvements will be made. There will be a fine drop curtain and a second drop of asbestos. Old methods will be abandoned in handling scenery, all of which is to be raised and lowered by an electric motor. Electric fans will also be used for the ventilation of the house, forcing air through the pipes.

In selecting the site for the house Mr. Hagan chose one central to all the cable, electric and street railway lines in the city. On the east is the Cass avenue, south St. Louis, Broadway and Fourth street roads; the Market street and Laclede avenue on the south; the Blue line on the west, and the Olive street, Cable and Western, Northern Central, St. Louis avenue, Washington avenue, Benton and Bellefontaine and Citizens' on the north, while it is directly to the Union Depot and the Mound City lines. The work is all done under the direction of Architect MacElfatrick, who is also a director of the company. The cost will be over $150,000.

CITY NOTES.

Mr. and Mrs. W. C. McCreery have moved into their elegant new home.

Gilmore is the magic word in St. Louis. Gilmore and the Exposition are a strong team.

"Southern Jollifications," plantation scene, by Charles Kunkel, is Gilmore's favorite number.

The Second Baptist Church will abandon the quartet choir next year, having a precentor instead.

Paul Mori has succeeded Mr. Parker as organist of St. John's Episcopal church at 16th and Dolman streets.

J. Otten, conductor of the Choral Symphony Society, was invited to take part in the Cincinnati Festival of Music.

The "Famous March of the Day" is one of Robert Buechel's latest successes. It will be played by Gilmore's band.

Louis Retter's latest composition is entitled "Love's Sweet Message," melody for piano. It was played by Gilmore.

Mrs. B. Morse sang at the Exposition on Friday evening, the 25th ult. She had the artistic accompaniments of Mr. A. I. Epstein.

Mr. Dussuchal sang at Liederkranz Hall on the occasion of St. John's festival, and received a rousing reception. Mr. Robyn played the accompaniments in his most artistic manner.

Alfred G. Robyn spent a month at the Great Lakes. After returning to the city he went for a week's fishing to Lake Erie. He fooled his friends out there by catching a respectable line of big fish. The rod was spared on this occasion. Alfred pressed the net into service and the fish did the rest. But his friends don't know it.

The West End Piano Studio at 3300 Washington avenue, reopened September 15, with a large increase of pupils over last year. Mrs. Newland has for her assistance, teachers trained by herself. As she is convinced a pupil's success depends largely upon a faithful daily study and practice, much of the assistant's time is devoted to the overseeing of the younger pupil's work A visiting teacher is sent to the homes of smaller children to guide them in their practice.

A very pleasant musicale was given last week at the residence of Mr. and Mrs. W. Gould on Washington avenue, near Whittier street.

Among the participants who contributed to the enjoyment of the evening was the hostess who gave the following numbers in a clear sympathetic soprano; "Schubert's" Serenade with violin and piano, also Roubandi's "Alla Stella Confidente" and Schera's "I Sogna." Miss Maggie Bannan gave De Beriot-Osborne's "La Fille du Reggemento" Duo Concertante accompanied by Prof. M. A. Gilsinn, also Singelee's arrangement of "Il Trovatore." Mrs. Townsend (a sister of Mrs. Gould) played a couple of piano solos, viz.: Wieniaski" Valse Caprice" and Grunfeld's Viennese Serenata. Mr. Angelo R. Gilsinn gave a tenor solo from La Favorita "Spirito Gentel" also a duet with Mrs. Gould "Parigi a Cara" Verdi. Mr. Eugene C. Slevin, gave a flute solo, La Babellarde, Terschak. The evening was most enjoyable.

Mrs. A. D. Cunningham sang with great success at the Odd Fellow's concert, given at Memorial Hall, on the 23d ult. Mr. A. T. Epstein was accompanist.

I. L. Schoen, the well-known violinist, has resumed his classes. Mr. Schoen is a most successful teacher and has a special faculty for imparting instruction.

Bruckner's "Te Deum" is being rehearsed for Archbishop Kenrick's Jubilee. Joseph Otten has charge of the grand chorus and cordially invites singers to join it.

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True merit is not always lost sight of as is illustrated by the success of the Briggs pianos in winning the first place at the Meadville, Pa., Conservatory of Music, last week. We are informed the faculty of this institution have decided to use the Briggs exclusively.

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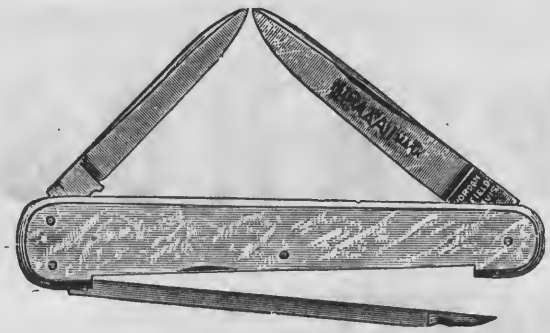

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CITY NOTES.

Mr. Miles, the new baritone, is creating a most favorable impression in musical circles.

Miss Grace M. Johnson, a pupil of Mrs. Newland, has taken charge of the Piano Department in Oswego College for young ladies, Oswego, Kansas.

"Polka Caprice," a dashing polka for piano, by Epstein will be one of the features of the concert to be given at Alton on the 13th inst. It will be played by A. I. Epstein.

Otto Anschuetz has written another very pretty piano solo, "La Belle Miunie," dedicated to Miss Minnie Gilmore, who was very proud of the dedication and composition.

Alfred G Robyn's late song "Had I the Choosing" was sung at the Exposition by Miss Bertha Gerhart; it was a pronounced success and completely captivated the audience.

Gilmore has been engaged by the Exposition management for two years more, during the seasons 1892 and 1893. The band will be increased to 100 pieces making it the largest in the world.

Miss Marion Ralston gave two concerts for charitable purposes in Grand Haven, Mich., which were accorded warm praise by the press and people of both Grand Haven and Grand Rapids.

"The Organist," a new and captivating song by A. T. Epstein, will be sung by Miss McDearmon, at Alton on the 13th inst. It is one of Mr. Epstein's best efforts and destined to be very popular.

We hear it currently stated that two of our best known singers, Mr. Geo. F. Townley, tenor and Mr. Sam Black, baritone, intend adopting vocalism as a profession in the near future. We wish them success.

M. I. Epstein's "Grand Concert Polonaise" was played by Gilmore's band at the Exposition on the 23d ult. It scored a great success and was roundly applauded by the audience. Mr. Epstein was complimented by a host of friends.

A ladies vocal quartette is said to be in course of formation with Miss Clara Stubblefield mentioned as directress Miss Stubblefield, however, has scarcely the time to devote to such an undertaking which includes trips out of the city.

Miss Minnie Gilmore, the daughter of P. S. Gilmore, the great bandmaster, has written a novel, which will soon be published. Miss Gilmore is highly accomplished, and has already given evidence of the possession of fine literary ability.

Bollman Bros. are rushing the piano and sheet music business. There are very few more enterprising and wide-awake dealers in the country than these Bollman brothers and, as a consequence, pianos are leaving their warehouse very fast.

Mrs. Lucy B. Ralston, of 3431 Lucas avenue, and her daughter Marion have returned from a three months' vacation in Michigan, where they enjoyed boating, fishing, driving, etc., to their heart's content. Mrs. Ralston will resume her work October 1st.

The Beethoven Trio Club will resume its concerts at Memorial Hall this season. Last year's concerts were a genuine treat and included works one seldom has an opportunity of hearing. The club is composed of I. L. Schoen, Louis Meyer, senior, and A. G. Robyn.

The Orpheus Saengerbund and St. Louis Damenchor, with grand orchestra under the direction of F. W. Norsch, will give Max Bruch's latest cantata, "Das Feuerkrenz," at Liederkranz Hall, Nov. 8th. Miss Adelaide Kalman, the soprano, has been engaged for the occasion.

MISS NELLIE STRONG,

Whose portrait is here presented, is one of the leading pianists and teachers of piano in St. Louis. Miss Strong was born in Rockfield, Ill., but has always resided in this city. As a child she manifested marked musical tendencies and when but eight years of age began the study of music with Prof. R. S. Poppen, whose late success as an opera composer has made him widely known. After some time spent with him, she attended the Beethoven Conservatory, studying there with Lawitzky, a most thorough and able instructor, and after his death, with Robert Goldbeck, the prominent composer and teacher. Miss Strong was graduated at the Conservatory and carried off the honors of her class by receiving the gold medal. At this time she began playing at concerts, both here and in other cities with marked success. In 1878 she went to the Royal Conservatory at Liepzig, studying piano with Weidenbach and Reinecke and theory with Dr. Papperitz. During her three years there, she played in a number of concerts under Reinecke's direction. On one particular occasion, when she had played in public a concerto by Reinecke, that master was enthusiastic over her artistic rendition, and said to a friend, that he could not have done it better himself. She was one of the four lady pupils selected from the entire Conservatory to receive the Helbig prize. She went from Leipzig to Weimar and played for Liszt, who was so pleased with her performance of his Companella, that he praised her warmly and received her into his classes, where she remained during the summer. Returning to St. Louis in 1881, she accepted the position of teacher of piano in the Beethoven Conservatory, at the same time playing a great deal in concerts. Of one of her performances at the Musical Union Orchestral Concert, the *Republic*, a morning paper, said: "One of

the most interesting features of the concert was the execution of Chopin's F minor concerto, by Miss Nellie Strong, with orchestral accompaniment. This difficult composition was exquisitly rendered, due regard being had not only to truthfulness to the theme, but what is much more important, fidelity to the artistic spirit of the work as well. Miss Strong excels in point of technique, and the thoroughness of her training in this respect never subjects the well-grounded confidence in her ability to be shaken in the most exacting and trying situations. Her touch is extremely light and delicate as well as firm and confident, and so fully under control that she never falls into the common error in loud passages of forcing the tone of the piano beyond the point where a pleasing musical effect is capable of being produced. Miss Strong displays great ability in imparting harmonious musical color to her interpretation, and her correct perception of this subtle effect is the offspring of refined taste and her true artistic feeling."

In the summer of 1888, Miss Strong withdrew from the Conservatory and after a four months' trip to Europe, returned home and opened music rooms of her own, where she has now a large private class comprising many talented pupils. She has also opened a primary department which is under the charge of one of her advanced pupils and her own supervision, in this manner pupils are fitted to enter her own classes. Her teaching of piano is upon the broadest basis. Not content with giving to her scholars the most technical and artistic training, she has organized classes in harmony, under the instruction of Prof. Poppen, and she herself gives weekly lectures on musical history and analysis, acoustics, etc. Enthusiastic, herself, in her love of and devotion to music as one of the highest arts, she inspires in her pupils a true zeal for earnest study of all that is necessary to make not only a piano player but an intelligent musician and this, perhaps, is the real secret of her remarkable success as a teacher. When Miss Strong first returned from Europe, she commenced giving a series of piano recitals—"Evenings with the old Masters"—which contributed largely to the musical growth of our city at that time, and, indeed were the leaven which disseminated itself through a large share of prejudice against the classical in the divine art. In this, and many other ways Miss Strong is doing a good work for St. Louis music and musicians.

CITY NOTES.

Miss Clara Stubblefield spent five pleasant weeks at Chautauqua, N. Y. While there she attended concerts and lectures given by Sherwood. Miss Stublefield has taken up her private classes and is always busy. She has entered her eleventh year as teacher at the School of the Good Shepherd.

Charles F. Huber, pianist, gave a very interesting concert at Concordia Club Hall on the 18th ult. He was assisted by his pupils and well-known vocal talent. Mr. Huber is a graduate of the Beethoven Conservatory, where he won the gold medal for proficiency, and is becoming rapidly known as an excellent teacher.

Shurtleff College, school of music, gave a complimentary recital at the Upper Alton Baptist Church on the 17th ult. A splendid programme was prepared, the principal numbers being rendered by Prof. W. D. Armstrong of the faculty, assisted by Miss Laura P. Griswold in vocal selections and Miss Lucy L. Greene in recitations.

Master Charles Machacek played the "Alhambra," Kunkel's latest success, at the "Sociable" given by Franklin Council, Legion of Honor, at Liederkranz Hall. The young player was warmly greeted and had to respond to an encore. Master Machacek is a pupil of Miss Mamie Nothhelfer and plays with much taste and dash.

Miss Katie E. Wright will attend the golden wedding of her aged parents, which will be celebrated at Fayette, Mo., on the 7th inst. Her father, Leland Wright, is a brother of Major Urich Wright, who was long a resident of St. Louis and a famous lawyer. He will be remembered by the older citizens as one of the finest orators of the State.

Richard Maddern, who went to Chicago recently, is a general favorite there. The press says of him: One is always sure of fine string music at the Chicago opera house, and together with bugle calls, war mutterings, conspiracy tremolos, shot chords and slow music Mr. Maddern and his excellent orchestra will earn an extra salary every week.

Robert Nelson has opened his new vocal art studio at 2627 Washington avenue. It is probably the largest in the West. The apartments are especially adapted to vocal work and are fitted up in elegant style. A gymnasium for the use of students is a special feature in connection with the studio. Advanced pupils have the advantage of Italian and elocution.

Robert Buechel, the well-known flute and piccolo soloist, again made a hit by favoring the public with his charming solos during the first week of the Exposition and is to be congratulated upon this merited success. Mr. Buechel is not only an artist on his instruments but a composer as well, his compositions being full of vim and originality and very melodious. They have a deservedly large sale.

The St. Louis Glee Club, which was organized last season, has elected the following officers for the season 1891-92: Active Vice-President, Geo. F. Townley; Treasurer, C. J. Gibson; Secretary, E. P. Sharman; Executive Committee, Will O. Campbell, Blaine, Parker and Hasner. Associate Vice-Presidencies have been offered to several prominent citizens. The complete list will be published subsequently. The Club sang at the Exposition on the 24th ult., being engaged also for the 9th inst. Its programme for the coming season will be issued shortly.

Miss Mary Miller and **Miss Laura Schafer**, of 3229 Pine street, have entered on their second season of piano forte teaching in this city, having completed the first year very successfully. They are pupils of the celebrated Oscar Raif, of Berlin, and embody that master's method in their teachings. Special attention is paid to the literature of music, certain afternoons being set aside for that purpose. Misses Miller and Schafer make a specialty of duet playing, four hands, and two pianos, and they are singularly happy in their interpretations.

McCasland's Opera House, East St. Louis, Ill., was opened with a grand concert the 21st. The artists engaged were Mrs. Louie A. Peebles, Soprano; Mrs. Oscar H. Bollman, Contralto; Miss Pearl Lusk, Contralto; Mr. Charles Humphrey, Tenor; Mr. Edward Dierkes, Barytone; Signor Guido Parisi, Violinist; Mr. A. I. Epstein, Pianist; Mr. Marcus Epstein, Pianist. Standing room only was the order of the occasion and it is safe to venture that the public never enjoyed a finer array of talent. The principals were at their best and gave a treat that is rarely offered. Miss Pearl Lusk, the new contralto, was enthusiastically received and created a marked impression. Miss Lusk is a pupil of Mrs. Louie A. Peebles, the distinguished soprano and vocal teacher.

It has rarely fallen to our lot to read a more cutting criticism of a work by a composer of note, than that of the *Neue Zeitschrift fur die Musik*, upon Dvorak's Third Symphony on the occasion of its performance at the Prague Conservatorium. The composer is accused of appropriating Beethoven's themes wholesale and is dubbed "Master Annexander!" He is chafed about his "Doctor indoctus" given him by the Czech University. and about the mantle "tailored" for him at Cambridge, said to resemble a lady's water-proof. All Dvorak possesses, according to this critic, is cleverness, routine. arrangement, chic—in fact, using a vilely concocted word, he is said to be nothing but a "chicist." This of the composer of the "Stabat Mater," and of the loviest pianoforte quintet in existence after Schumann and Brahms.

Aug. Wm. Hoffman has returned from his extended European trip, and resumed his piano and harmony classes at his music rooms, 904 Olive street.

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Hosiery Store.
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NOCTURNE.

AU SOIR. — AT EVE.

AM ABEND.

Louis Conrath.

Andante sostenuto ♩ = 100.

Cantabile.

p

Ped. ✲Ped. ✲Ped. ✲ Ped.

✲Ped. Ped. Ped. Ped. ✲Ped. ✲ Ped. ✲Ped. ✲Ped. Ped. ✲ Ped. ✲ Ped.

rit. *a tempo.*

✲Ped. Ped. Ped. Ped. ✲Ped. Ped. ✲Ped. ✲Ped. ✲Ped. ✲Ped. Ped. Ped.

✲Ped. ✲Ped. ✲Ped. ✲Ped. ✲Ped. ✲Ped. Ped. Ped. ✲Ped.

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Con anima.

mf

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped.

✲ Ped. Ped. ✲ Ped. ✲ Ped. ✲ Ped.

cres.

ff

8

l. h.

pp

✲ Ped.

rall.

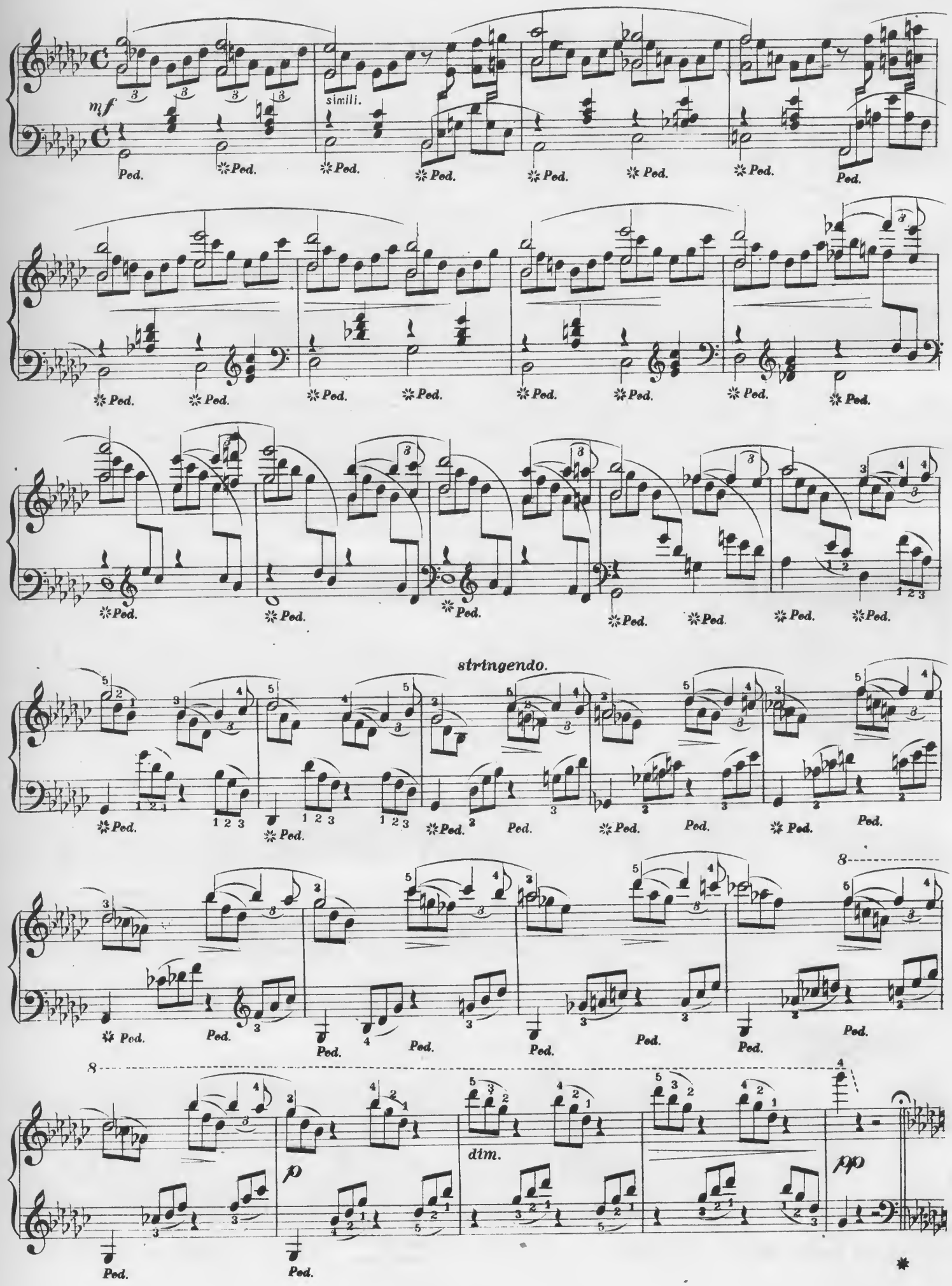
Con anima.

p

(A)

✲ Ped. ✲ Ped. ✲ Ped.

(A.) This D octave is not struck but silently pressed down and sustained by the hand. It will thus continue to sing on while the Ped. can be changed to the chords for the right hand. The harmony of which would otherwise sound confused.


mf
simili.
Ped.
stringendo.
p
dim.
pp

Tempo I.

p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. Ped. Ped. Ped. ✲ Ped. ✲ Ped.

rit.

✲ Ped. ✲ Ped. Ped. ✲ Ped. ✲ Ped. ✲ Ped. Ped. Ped. Ped. ✲ Ped. ✲ Ped

a tempo.

✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. Ped. Ped. Ped. ✲ Ped. ✲ Ped.

✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. Ped. Ped. Ped. ✲ Ped.

✲ Ped. Ped. Ped. ✲ Ped. ✲ Ped. Ped. Ped. ✲ Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

leggiero.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

lustngando.

Ped. Ped. Ped. Ped.

una corda.

Ped. Ped.

Sounds from Paradise

REVERIE.

Charles Auchester Op. 30.

Moderato. ♩ = 80.

p

Ped. Ped. Ped.

Ped. Ped. Ped.

a tempo.

rit.

Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Copyright Kunkel Bros. 1882.

Leggiero.

ten.

ten.

Ped.

Leggiero.

animato.

tempo

Ped. Ped. Ped.

Ped. Ped. Ped.

Con eleganza.

p

Ped. Ped. Ped. Ped.

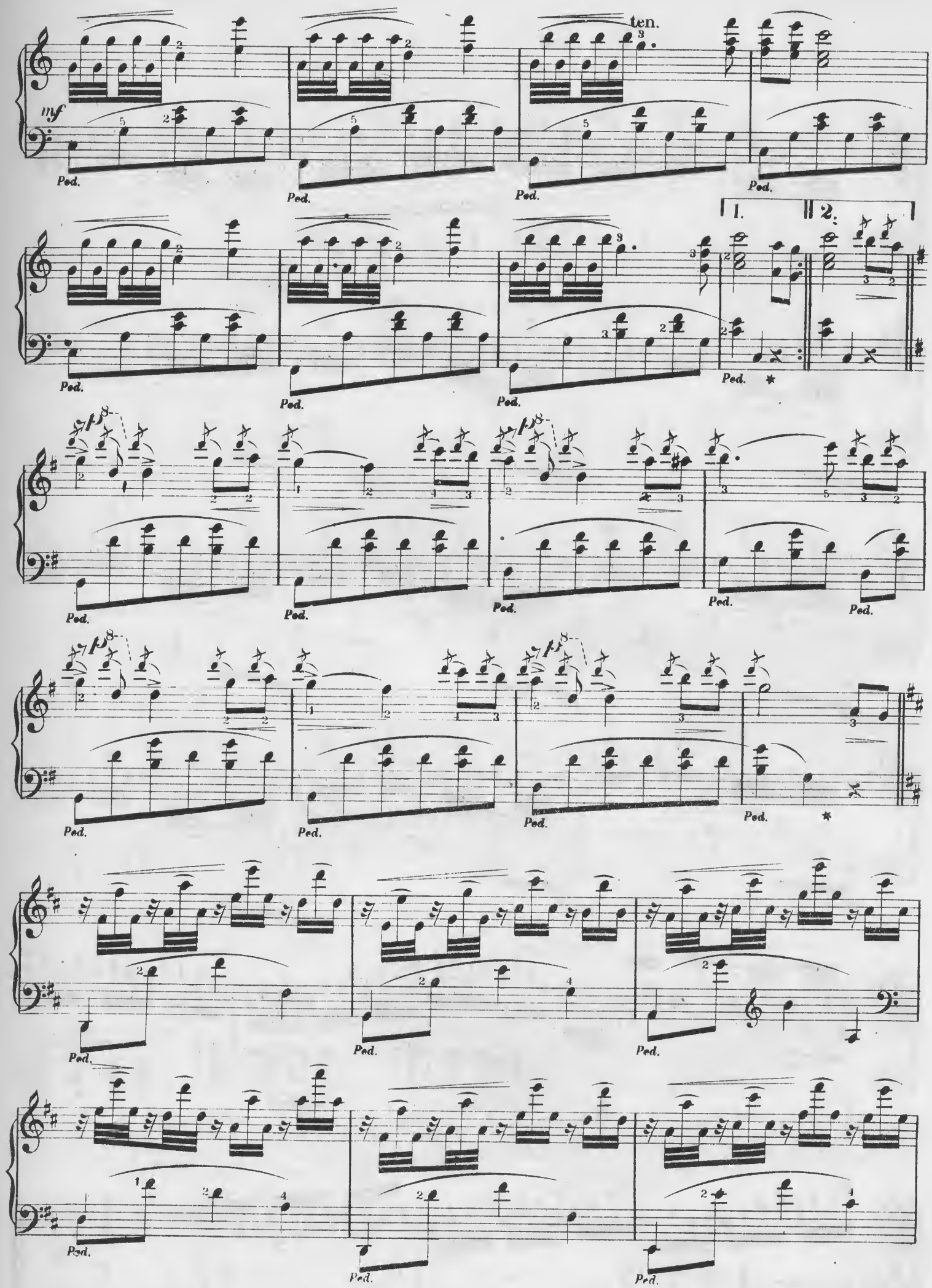
Ped. Ped. Ped Ped. Ped.

p

Ped. Ped. Ped. Ped. Ped.

p

Ped. Ped. Ped.


mf
ten.
Ped.
1.
2.
p

a tempo.

rit.

Ped.

animato.

f

sf

SPRITE OF THE WIND.

(Caprice de Concert.)

Maestoso M. M. ♩ - 100

Pomposo

Jean Paul.

Grandioso.

Ped. Ped. Ped. ✻ Ped. Ped. Ped. Ped. ✻ Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

moaning of the Wind.

Ped. ✻ Ped. ✻

rit:

attacca
Allegro.

Ent'd acc: to Act of Congress in the year 1876 by Kunkel Bros: in the Office of the Librarian of Congress at Washington D. C.

Allegro M.M. ♩ = 168

f

Ped. ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻

f

Ped. ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻

f *f*

Ped. ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻

f *f*

Ped. ✻ *Ped.* ✻ *Ped.* ✻ *Ped.*

p

Ped. ✻ *Ped.* ✻ *Ped.* ✻ *Ped.*

f

p

Ped. Ped. Ped. Ped. Ped.

f

ff

Ped. Ped. Ped.

ff ff

Ped. Ped.

Ped.

sempre cresc:

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. Ped. ✻

sf

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

8

f

Ped. ✻ Ped. ✻ Ped. ✻ Ped. ✻

sempre staccato.

sf *p* *sf* *p*

sf *p*

sf *p* *pp*

dolcissimo.

soft Pedal.

p

p

p

p

tres corde.

sf *p*

sempre staccato.

sf *p* *sf* *p*

sempre marcato.

molto rit . . ard

Grand Cadenza. representing the approach and the dying away of a tornado.

Ped.

Ped.

marcando.

ppp

ppp

pp

Ped.

Ped.

poco a poco cres . . cen . . do.

Ped.

Furioso.

Ped.

ff

ff

Ped. Ped Ped. Ped.

fff

diminuendo poco a poco

soft Pedal

pp

ritartando poco a poco

Ped.

smorzando

ppp

Ped.

rapido

tempo I.

R.H.

Cadenza.

rapido.

poco a poco cresc

f

Ped. ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻

ff

Ped. ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻

f

Ped. ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻

8

sempre cresc

ff Con Bravoura.

Ped. ✻ *Ped.* ✻ *Ped.* ✻ *Ped.*

8

fff *p*

✻

fff

p

cres poco a poco

f

Ped. * Ped. * Ped. * Ped. *

ff

Ped. * Ped. * Ped. * Ped. * Ped. *

poco a poco accelerando

8

sempre . . cres . . . . . cen . . . . . do

Ped. * Ped. * Ped. * Ped. * Ped. *

8

ff

Ped. * Ped. * Ped. *

Ped. *

ff ff ff ff ff

Ped.

FIRST SMILE.

(Valse Caprice.)

Jean Paul.

Secondo.

Vivo. M. M. ♩=100.

Primo.

Primo.

Pedale ad lib: where not marked.

dolce.

Ped. ✻ Ped. ✻

Ped. ✻ Ped. ✻

Entd Acnig Act of Congress in the year1876 by Kunkel Brosin the Office of the Librarian of Congress at Washington D. C.

FIRST SMILE.

(Valse Caprice.)

Jean Paul.

Primo.

Vivo. M. M. ♩=100.

mf

Pedale ad lib: where not marked.

dolce.

p

f

p

Ped. ✻ *Ped.* ✻

f

p

Ped. ✻ *Ped.* ✻

Secondo.

p

Ped. ✻ *Ped.* ✻

Con Brio.

mf

cres:

f

1. 2.

Ped. ✻

Primo.

Ped. ✻ Ped. ✻

Con Brio.

cres:

1. 2.

Secondo.

p

Ped. ✻ *Ped.* ✻

Giocoso.

f

f cres

f

Ped. ✻ *Ped.* ✻ *Ped.* ✻

Primo.

Ped. * Ped. *

Giocoso.

f

Ped. * Ped. * Ped. *

Secondo

Pomposo.

ff

Ped. *Ped.* *Ped.* *Ped.*

ff

Ped. *Ped.* *Ped.* *Ped.*

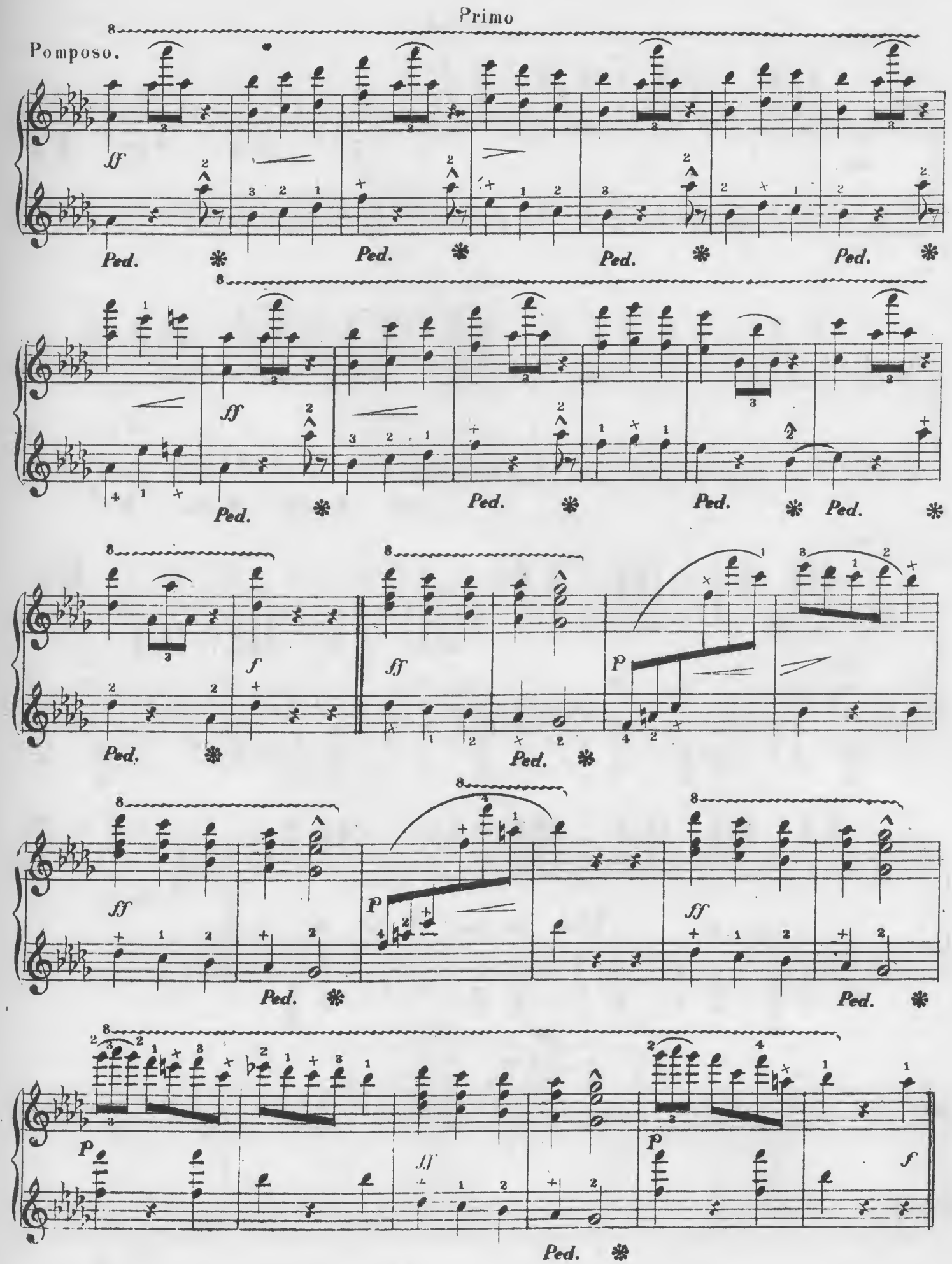
Ped.

f *Ped.* *p*

f *Ped.* *p* *f* *Ped.*

p *f* *p* *f*

Ped.


Primo
Pomposo.
ff
Ped.
f
p

Secondo.

Giocoso.

mf

eres

Ped. ✻ *Ped.* ✻ *Ped.* ✻

Pomposo.

ff

Ped. ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻

Ped. ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻

Primo.

Primo.

Giocoso

Primo.

f

cres:

ff

Ped. ✻ *Ped.* ✻ *Ped.* ✻

Pomposo.

ff

Ped. ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻

Ped. ✻ *Ped.* ✻ *Ped.* ✻ *Ped.* ✻

mf

f

Secondo.

1 *p*

Ped. *Ped.*

cres *f*

Ped. *Ped.*

p

Ped. *Ped.*

f

sec *ff* *ff*

Ped.

Primo.

dolce.

p

Ped. ✻ *Ped.* ✻

f *p*

Ped. ✻ *Ped.* ✻

f

ff *ff* sec.

Ped. ✻

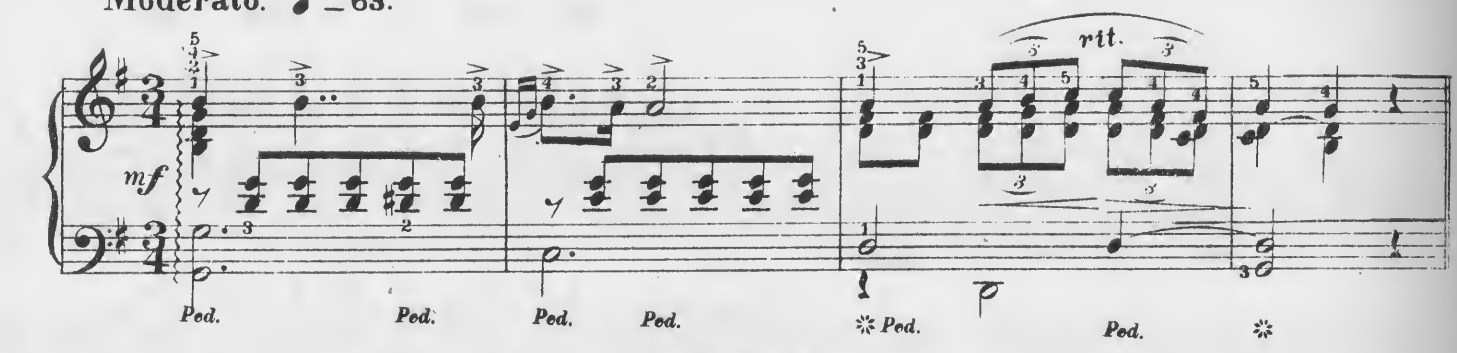
LOVE IS A HUNTER BOY.

(JÄGERSMANN LIEBE.)

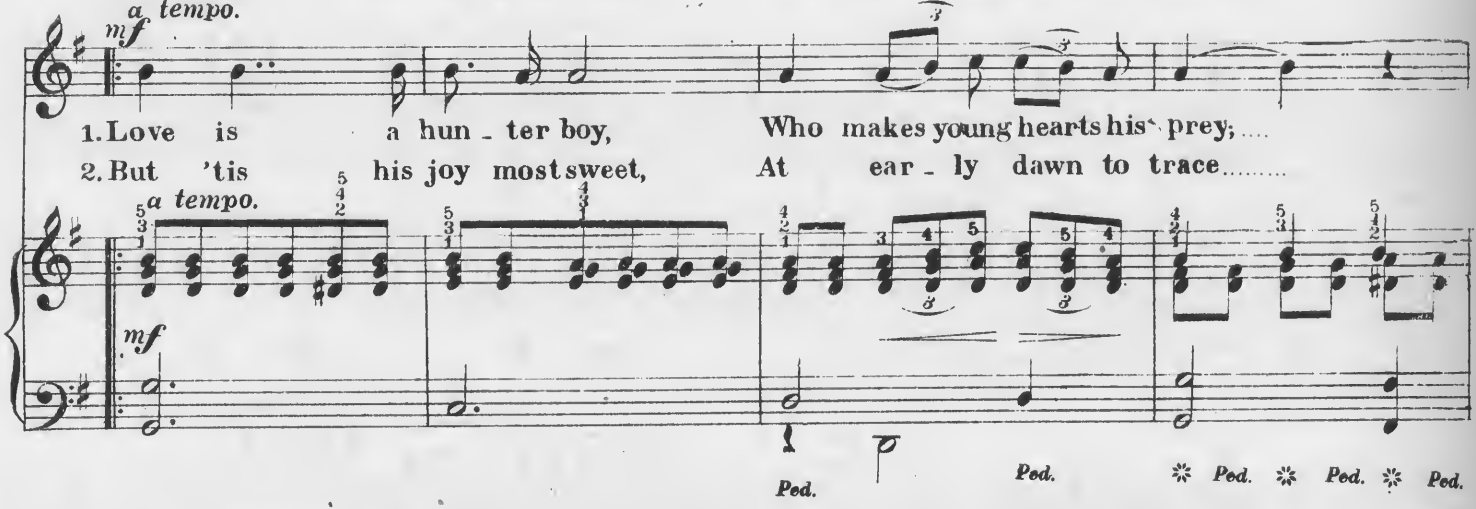
Translation by H. Hartmann.

Wm D. Armstrong.

Moderato. ♩ = 63.

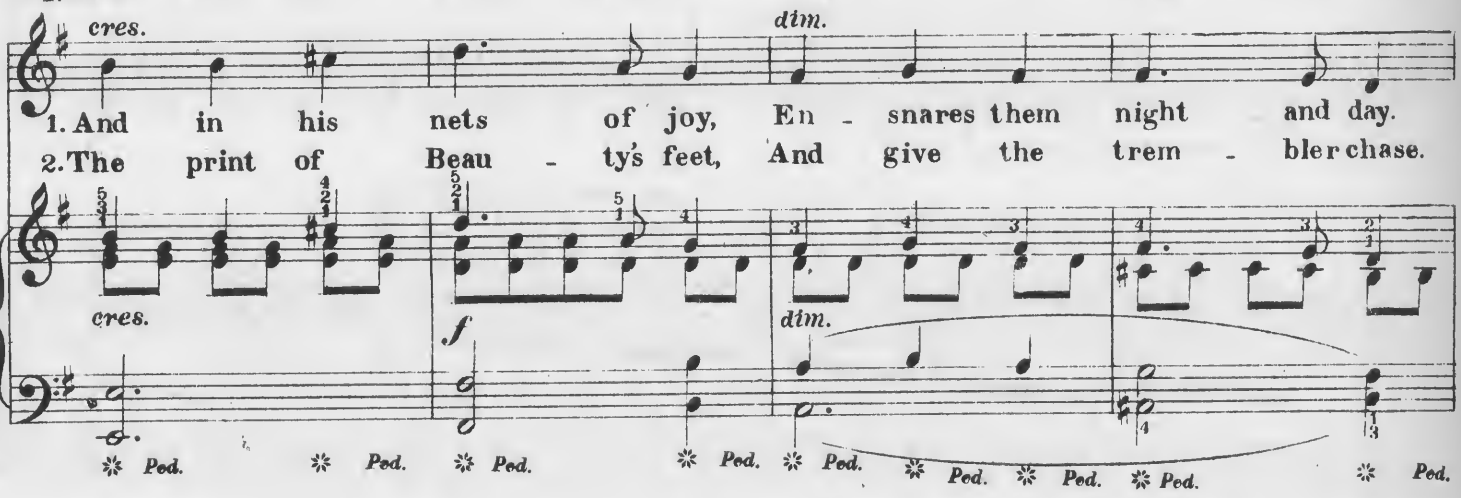


2. *Doch ist's sein Hoch-ge-nuss, Wenn Mor-gen ro-sig tagt,*
1. *Lieb' ist ein Jä-gers-mann, Des' Ziel manch Her-ze macht;*



1. Love is a hun-ter boy, Who makes young hearts his prey;
2. But 'tis his joy most sweet, At ear-ly dawn to trace

2. *Er-spür'n der Schö- -nen Fuss, Ihr bie-ten schelm' sche Jagd.*
1. *Mit Won-nes Netz- -ge-spann Fängt er sie Tag und Nacht,*



1. And in his nets of joy, En-snares them night and day.
2. The print of Beau-ty's feet, And give the trem-bler chase.

Copyright Kunkel Bros. 1891.

2. *Ihr bie- -ten schelm'- -sche Jagd. Und wenn im rein- -sten Schein*
1. *Fängt er sie Tag- und Nacht. Die Her- -zen, birgst Du sie,*

rit. *a tempo.* *mf rinforzando.*

1. En- snares them night and day. In vain con-ceal'd they lie-
2. And give the trem- bler chase. And if, through vir- gin snow,

rit. *a tempo.* *mf rinforzando.*

Ped. *Ped.* *Ped.*

2. *Er ih- re Fuss- spur fund, Wie süss, es in- ne sein: Noch Nie- mand war sie*
1. *Der Jä- ger sie er- spürt; Ihr Hoch- flug schützt sie nie, Den Pfeil er si- cher*

f

1. Love tracks them eve- ry where; In vain a- loft they fly- Love shoots them fly- ing
2. He tracks her foot- steps fair, How sweet for Love to know None went be- fore him

f *fp*

Ped. *Ped.* *Ped.* *Ped.*

2. *kund.*
1. *führt.*

1. there.
2. there.

mf *rit.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

25 ETUDES.

ETUDE I.

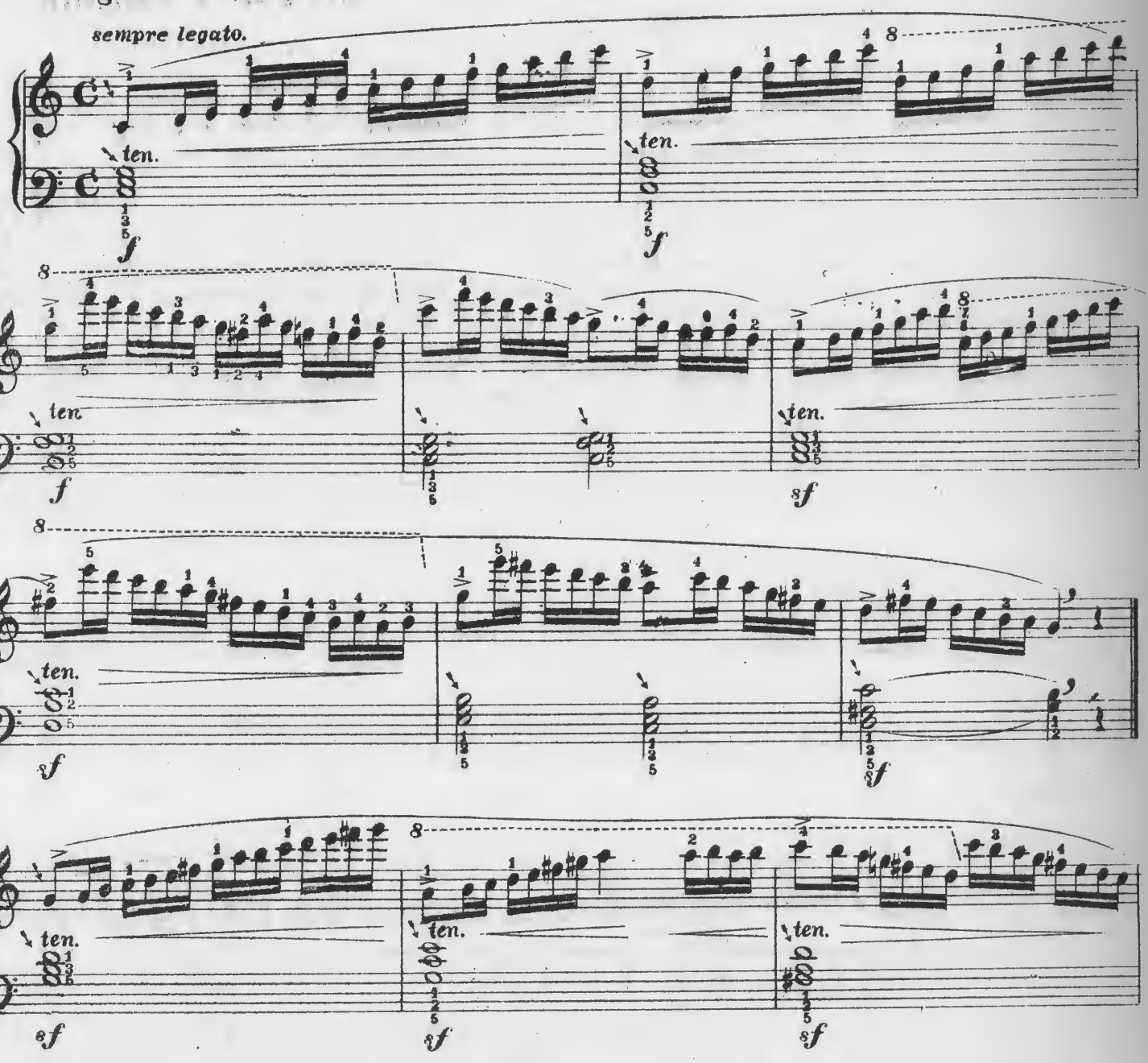
(C major)

The repetition signs in all these etudes from letters A to A, B to B, C to C, D to D, E to E, F to F &c. are introduced to enable the student to practice such measures of the etude as offer special difficulties. The measures thus marked may be repeated 4, 8, 12 or 16 times; in fact as often as found necessary. When all the difficulties the etude offers have been thoroughly mastered, the repetitions are, of course, no longer heeded.

All characters (notes or fingering) in brackets ( ) are to be played only when the phrase is repeated.

Book I. H. Bertini Op. 100.

Allegretto ♩ = 92 ♩ = 116.



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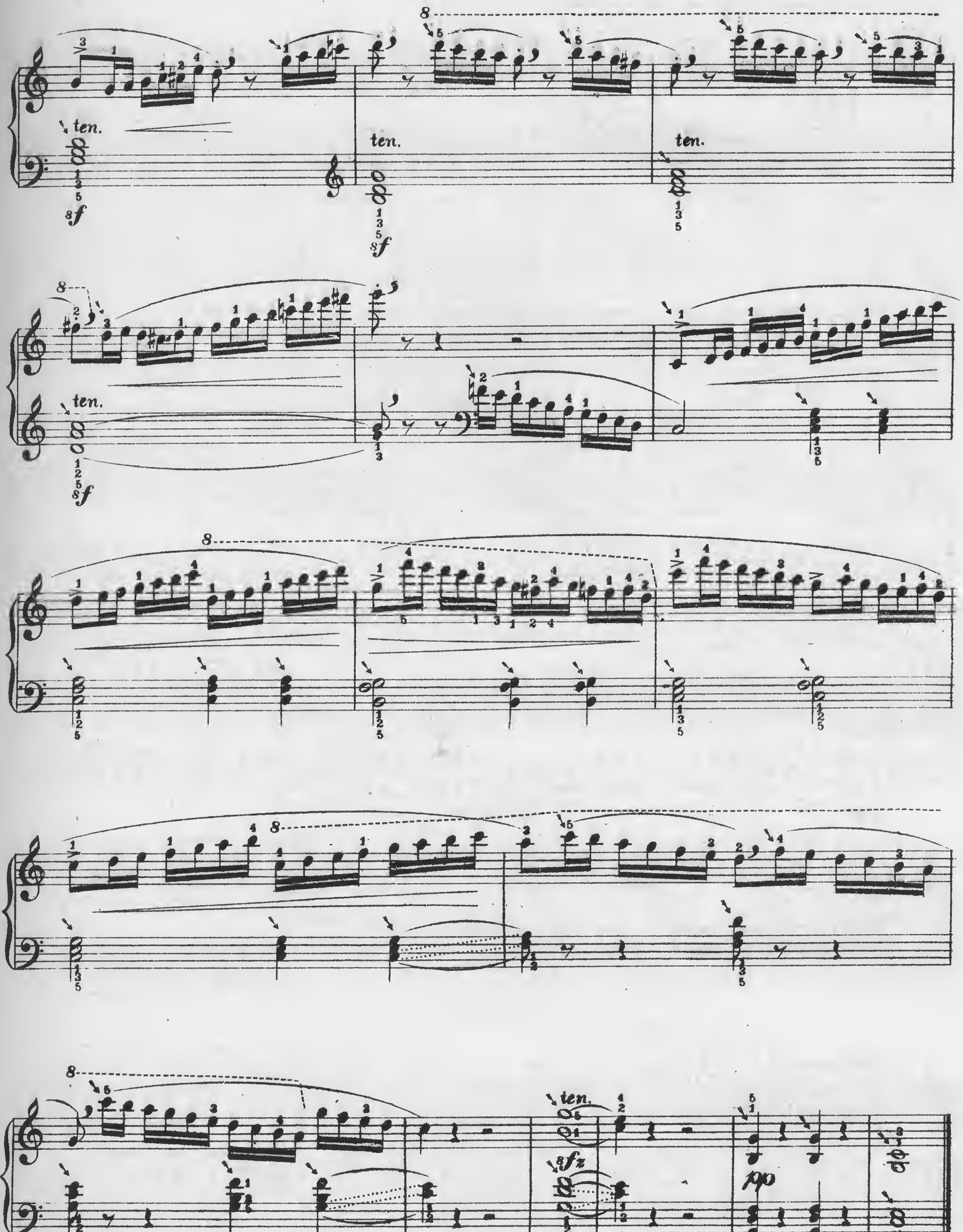
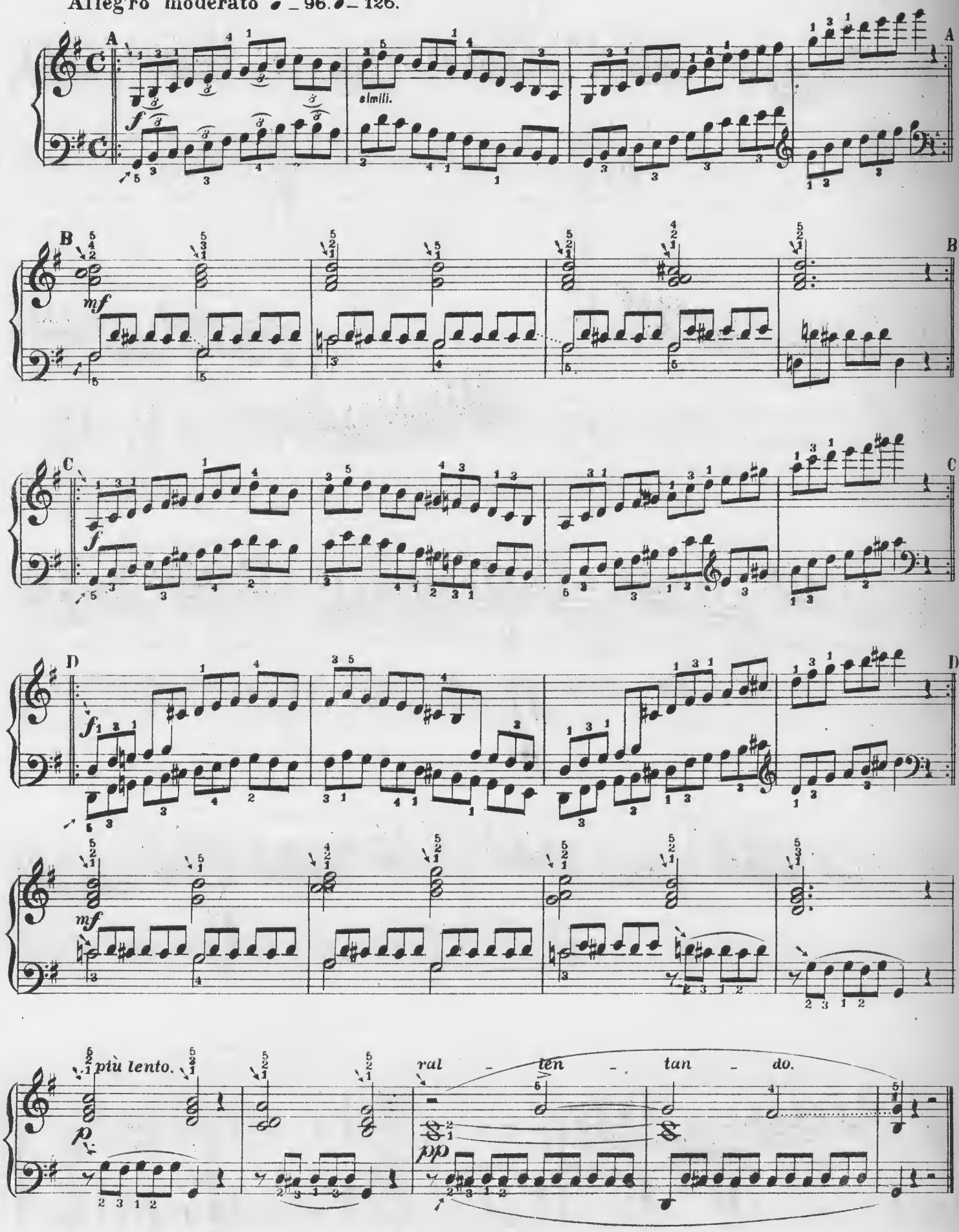


ten.
sf
ten.
sf
ten.
ten.
sf
ten.
sfz
pp

ETUDE II.

(G major)

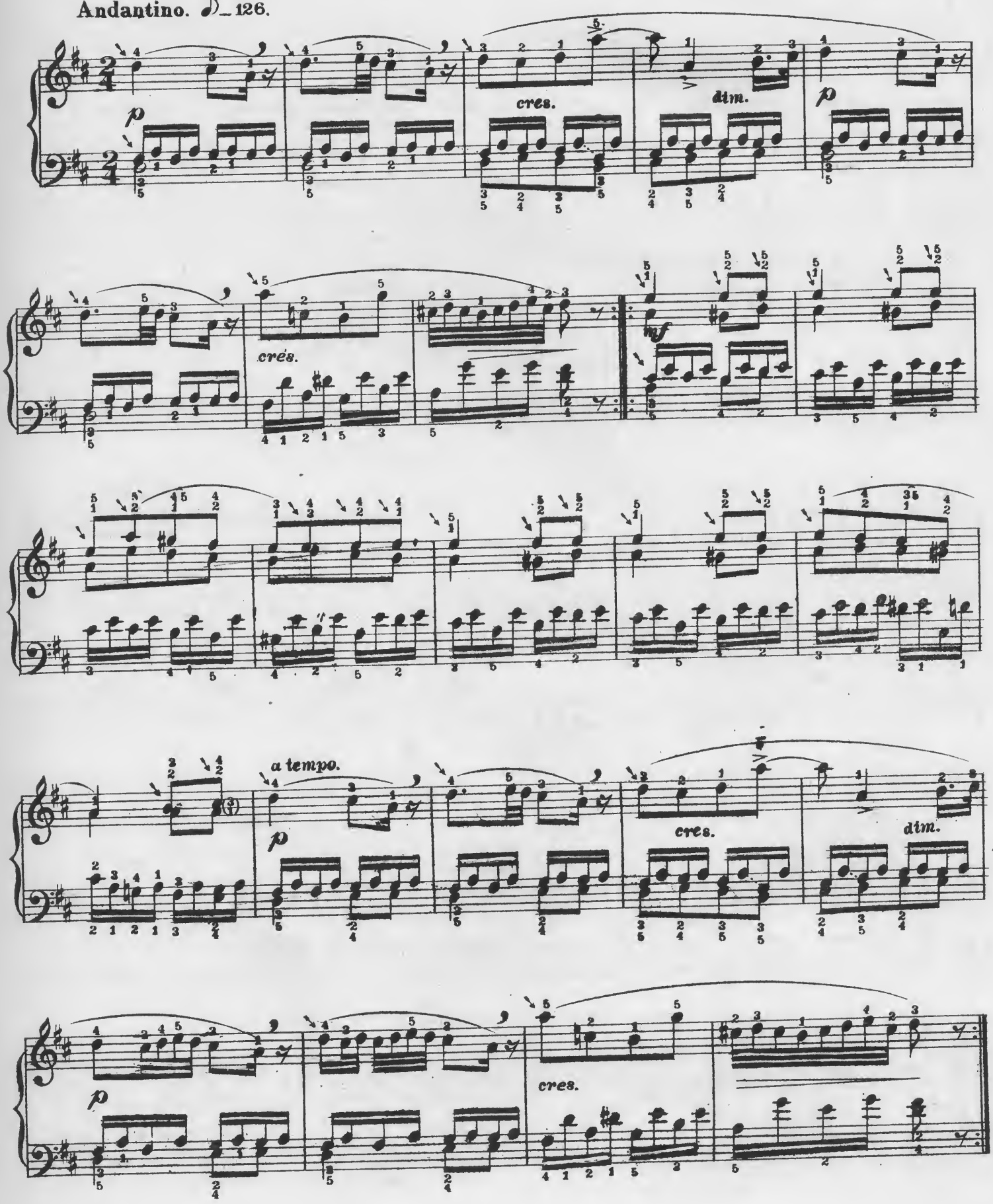
Allegro moderato ♩ = 96. ♩ = 126.



ETUDE III.

(D major)

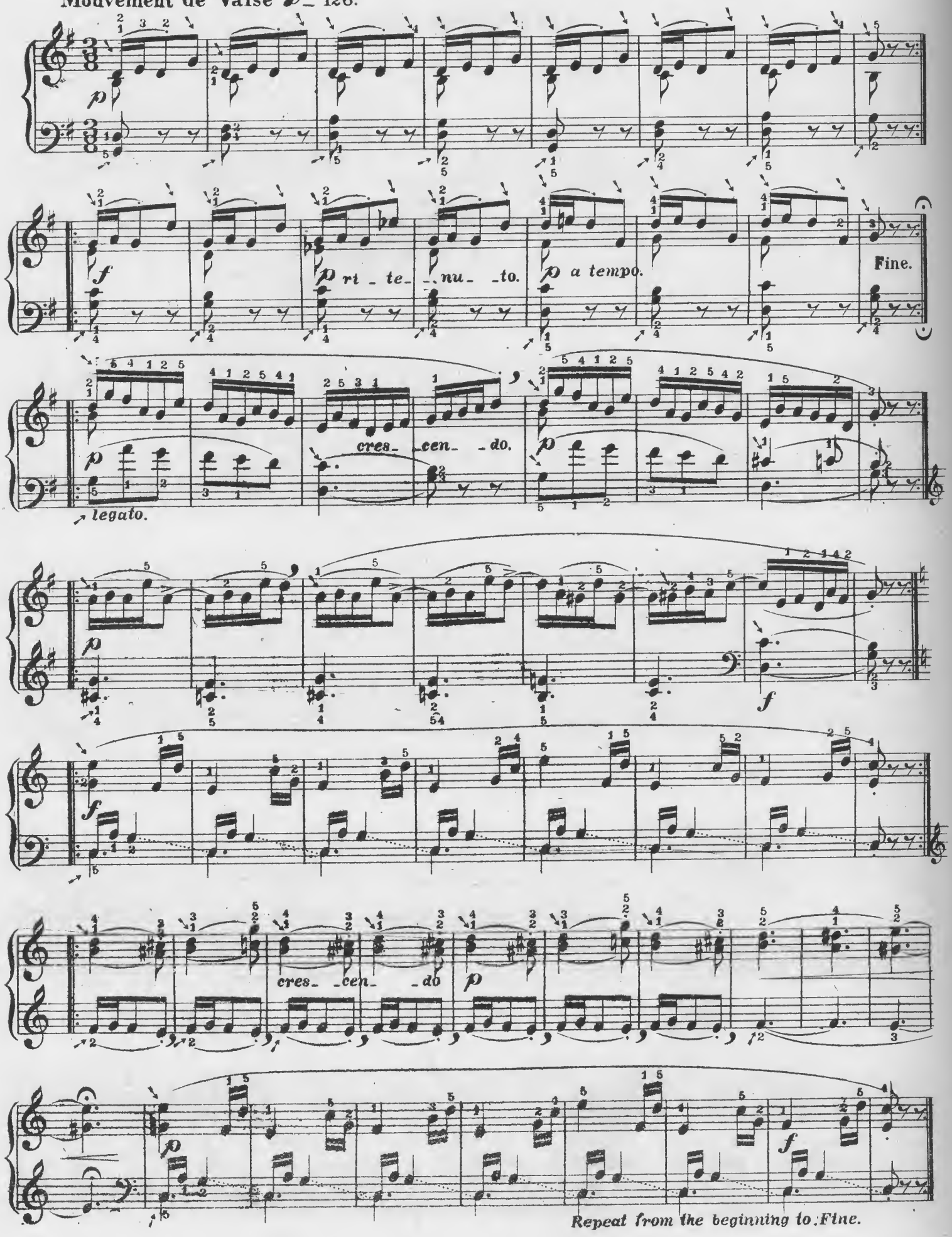
Andantino. ♪ = 126.



ETUDE IV.

(G major)

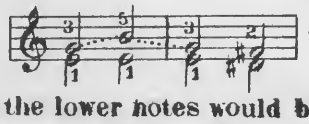
Mouvement de Valse ♪ = 126.



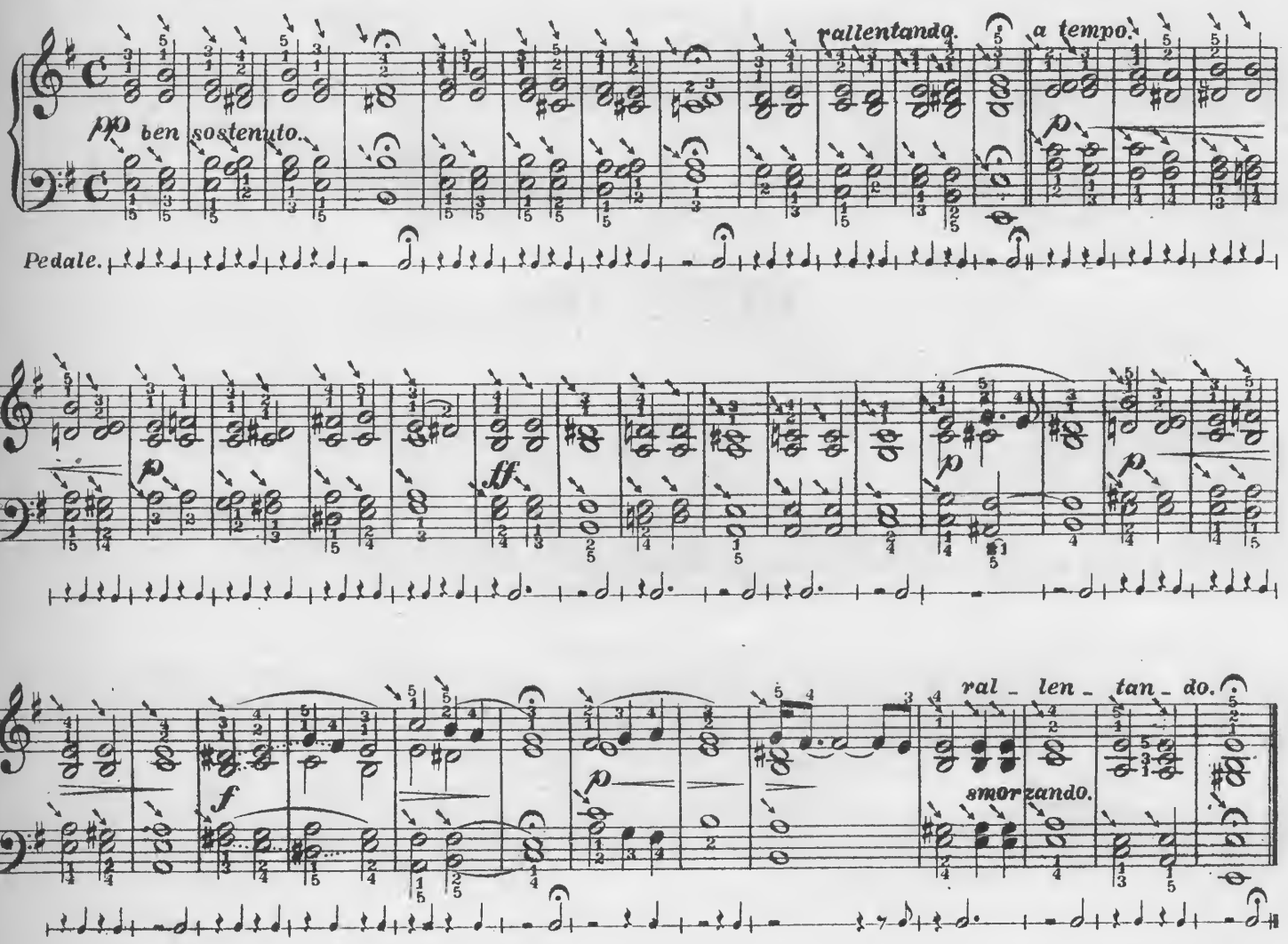
Repeat from the beginning to Fine.

ETUDE V.

(E minor)

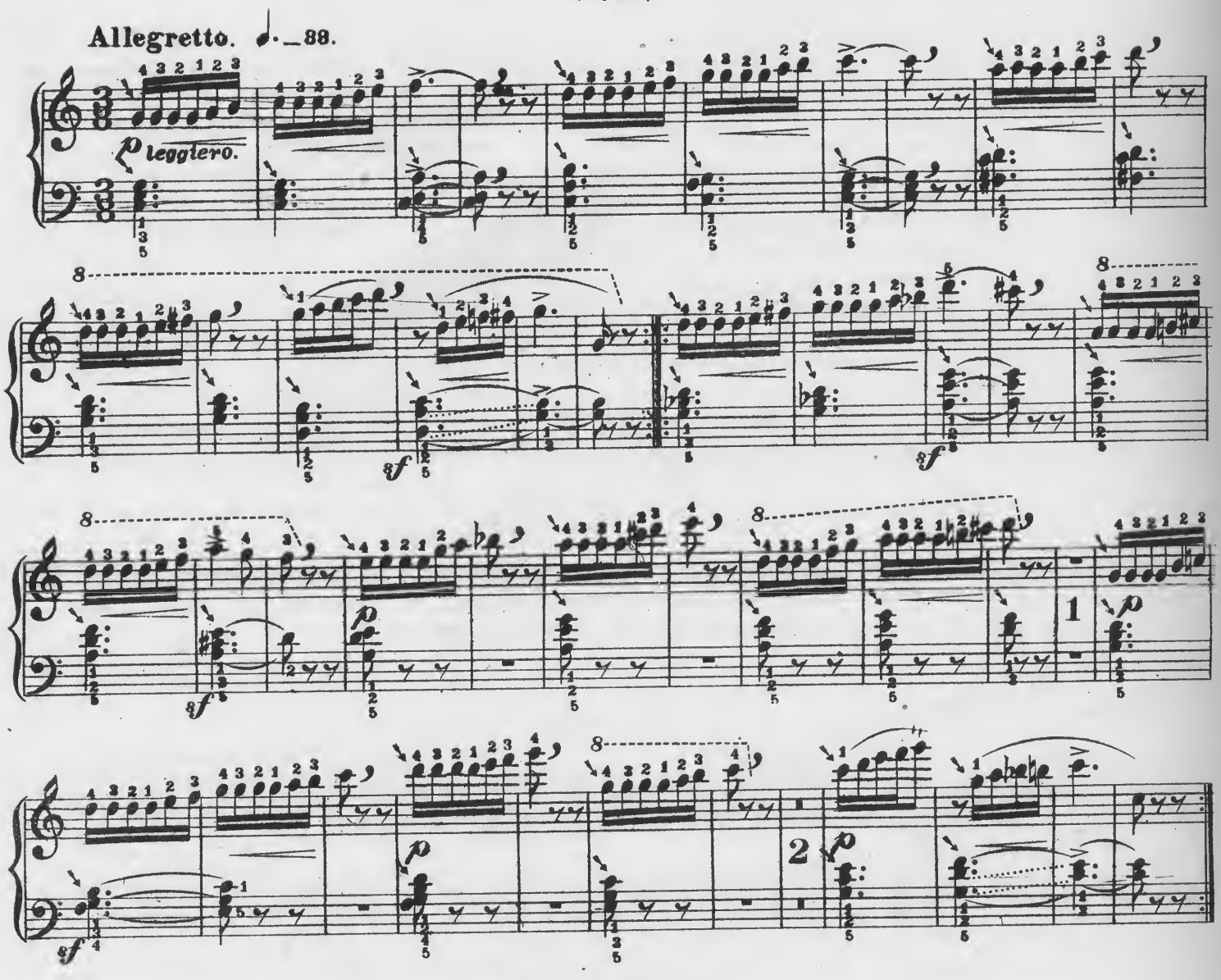
This study (choral) at first sight makes the impression, that it is very easy to execute, in as much as it presents chiefly half notes whereas it is, probably, from an artistic standpoint of execution, the most difficult study in the collection: The mode of execution laid down for its proper rendition, doing full justice to all the parts. (the four voices) demands a very careful and artistic use of the pedal, which, until thoroughly mastered and understood will necessitate very conscientious study. The pedal is indicated by notes and rests leaving no uncertainty as to how and where it should be used and released. The pupil after having mastered the execution of the notes should study the pedal alone, playing the notation for the foot in precisely the same manner as would be if assigned to the hand. Now practice the study with the hands and the pedal together. Strike the chord in first measure and keep the fingers on the keys struck until you have pressed down the pedal on the second quarter raising the dampers from the strings which will cause the notes struck to continue singing when the hands are raised for striking the next chord. At the precise moment that the fingers touch the keys in striking the second chord on the third quarter, release the pedal and keep the fingers on the keys until the pedal is again pressed down on the fourth quarter &c. This mode of pedaling, while understood and practised by all good pianists, is a closed book to thousands of players. It is the only way by which a perfect *legato* can be established and full justice done to all the voices. The following execution might be indulged in without the aid of the pedal but it is faulty as it does not sustain all the notes their full value Example  *i.e.* the G can be connected to the B. the B to G the G to F sharp perfectly *legato* but the lower notes would be more or less detached. As the E^{S} and the E and D sharp cannot be connected *legato* as they are all struck with the same finger. It is apparent that with proper use of the pedal this evil is at once avoided.

Lento e religioso ♩ –72



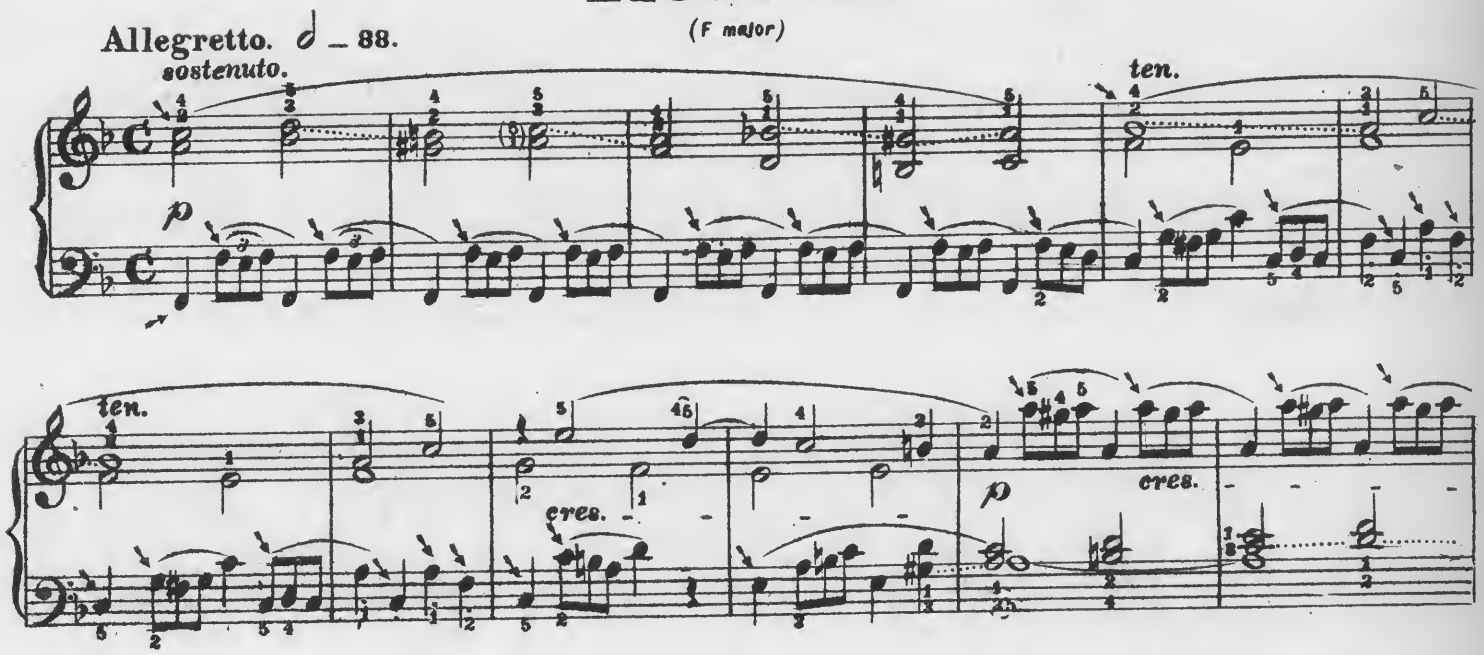
ETUDE VI.

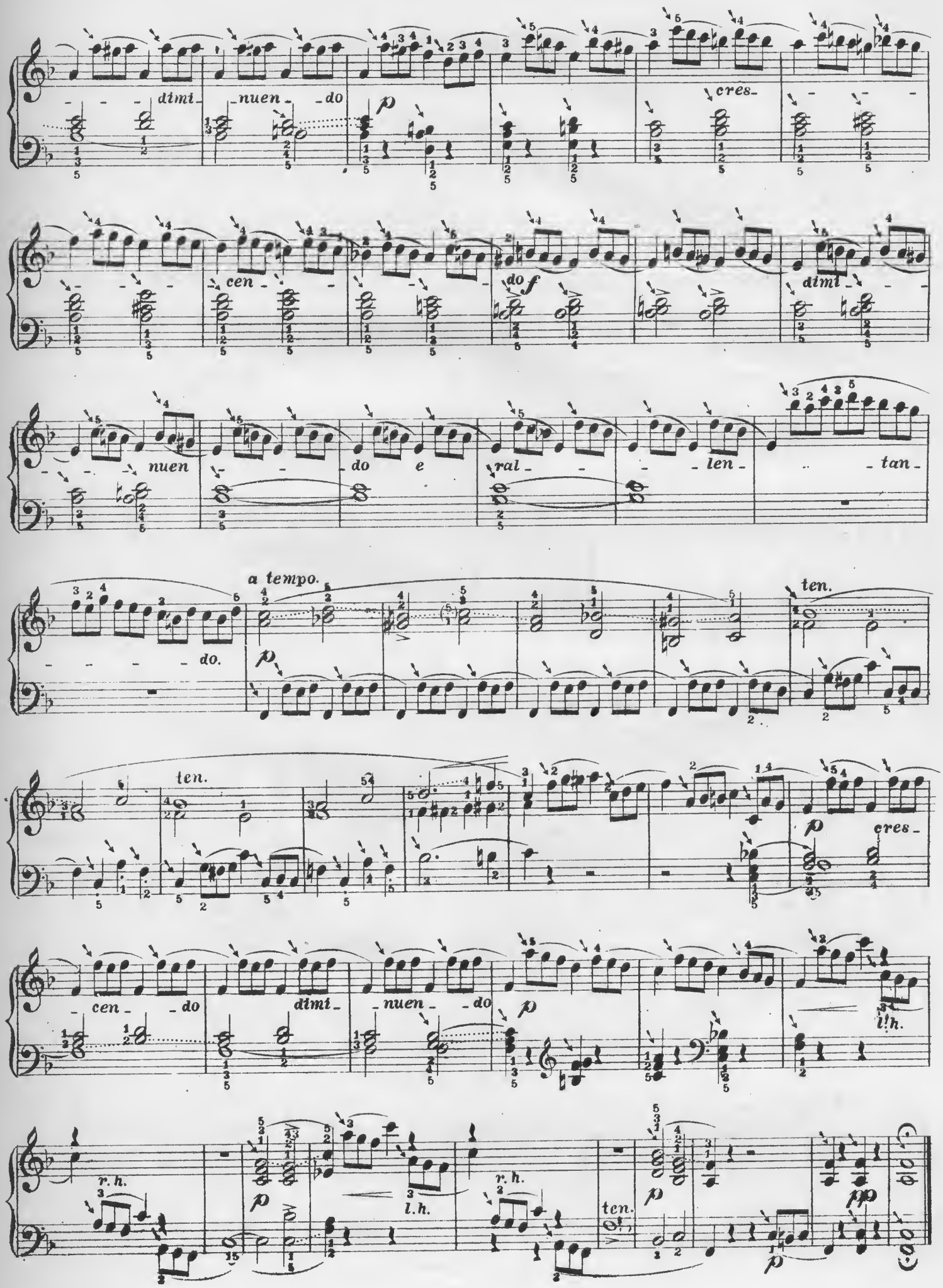
(C major)



ETUDE VII.

(F major)

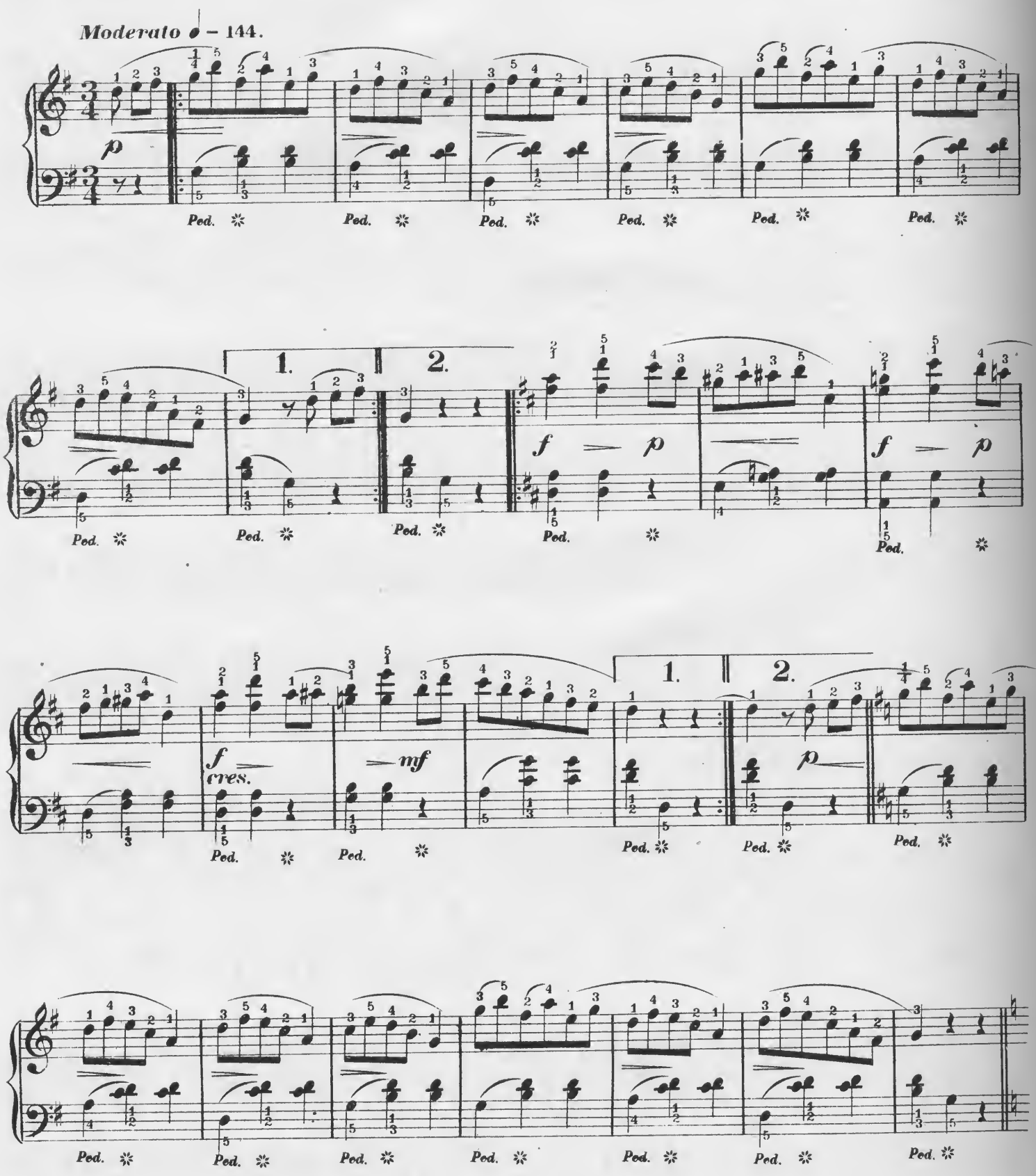



dimi_ nuen_ do
p
cres_
cen_ do
f
dimi_
nuen do e ral_ len_ tan_
do.
a tempo.
p
ten.
ten.
p
cres_
cen_ do dimi_ nuen_ do
p
l.h.
r.h.
p
l.h.
r.h.
ten.
p
p
pp

ANNIE'S FAVORITE MAZURKA.

(*Otto Anschütz.*)

Carl Sidus Op.108.



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Trio.

mf

Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ *f*

8

Ped. ✲

mf

Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

1. 2.

f — *p*

f — *p*

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

1. 2.

f — *mf*

mf

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

cres.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

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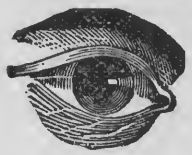

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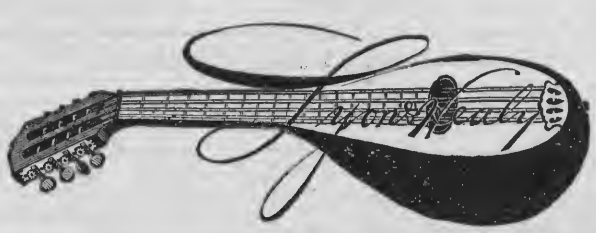

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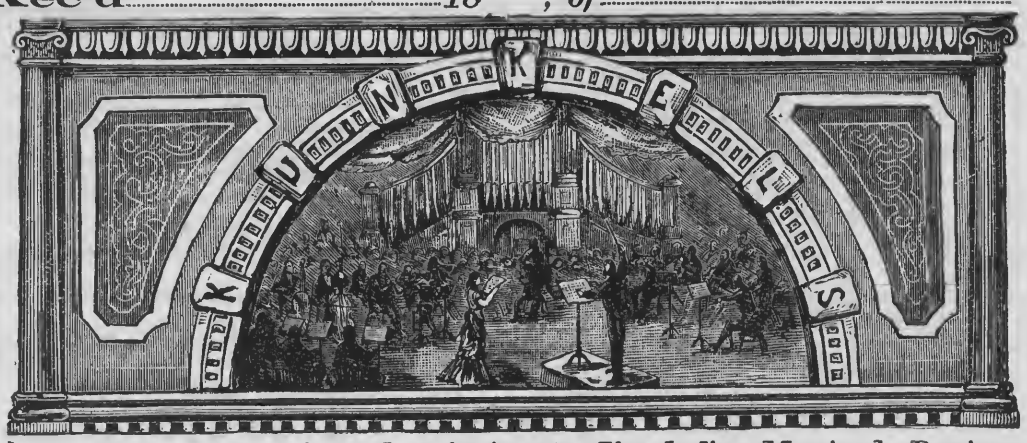

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